

# **Greenland National Gallery of Art**

**Prospectus 2020**



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**[www.natgal.gl](http://www.natgal.gl)**

# Foreword

The Executive Board of the Foundation for the Establishment of a Greenland National Gallery of Art is pleased to present this prospectus.

The Board’s goal is to establish an internationally oriented institution of high artistic calibre and content that can promote Greenland’s art and artists in a global context and help strengthen the identity of modern Greenland.

The Board envisages a national gallery that will pique curiosity. A building that can enthuse and arouse wonder with its content and architecture, and where the art of Greenland can be presented and understood in both national and international contexts.

For a number of years, the Board has been working towards the present concept, whose form and content are detailed below. A Nordic architectural project was held in 2010, and the winning project, designed by Bjarke Ingels Group (BIG), has subsequently been adapted to the magnificent, central location in Nuuk, which affords a panoramic view of Godthåb Fjord and connects the old colonial town with new residential areas.

At present, no other venue is capable of providing an overall presentation of Greenland’s art. Besides collections of individual artists’ works, Greenland art is dispersed over individual museums and in private collections, at the Greenland Government and the National Museum of Nuuk, focused on cultural history.

Greenland Home Rule was implemented in 2009, and ideas of independence as well as global Arctic challenges have made the need for a national gallery of Greenland more urgent than ever.

As a nation, Greenland society is currently moving towards challenging times in which Greenland’s strategic military location and the climate crisis show no signs of mitigating the difficulties in the future. Altogether, these factors call for Greenland society to embrace its identity more than ever before.

When the missionary Hans Egede first landed on Greenland in 1721, he encountered a hunter–gatherer people who, after slowly migrating

from Central Asia across the North American continent, had settled in and occupied this territory.

Colonisation spurred developments in Greenland that were primarily controlled from abroad. Even so, the population has been able to deal with these changeable, external influences for almost three hundred years with a national identity and a sense of self-worth that are more or less intact.

The period was marked by invasions of missionaries, merchants, geologists, biologists, administrators, expeditions and military personnel, so that, as a consequence, the primary focus was on material progress, whereas culture and values receded into the background.

A nation that is on its way to becoming an independent country must first and foremost articulate its identity by knowing the unspoken: beliefs, dreams, interpretations, ways of life, and relationship to nature, which over the ages have been expressed through art. Art forms the basis for a nation’s understanding of its identity and history and is a point of departure for further development.

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The Greenland National Gallery of Art enjoys wide support in the form of pledged donations of art collections, the allocation of a building site, operational responsibility and funding. Inatsisartut (Parliament) has authorised Naalakkersuisut (the Government), via the 2020 Finance Bill, to serve as developer/client for a fully funded construction project for the Greenland National Gallery of Art in Nuuk and to pledge to provide operating support for this upon completion of construction. Kommuneqarfik Sermersooq (Nuuk Municipality) has similarly decided to grant operating subsidy for the institution once the building is established.

A new gallery of art will give Greenland a cultural institution of international calibre. Therefore, it is our hope that the project will be received and embraced by all the friends of Greenland.

**Josef Motzfeldt**  
Chairman of the Board  
Greenland National Gallery of Art

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# Objectives

The Greenland National Gallery of Art has two objectives:

- to be a culturally sustaining institution in Greenland society with collections, information, research and facilities of international calibre;
- to be an attraction with knowledge and inspiration for users from Greenland and the whole world by providing relevant exhibitions and activities, on site and online.

## A culturally sustaining institution

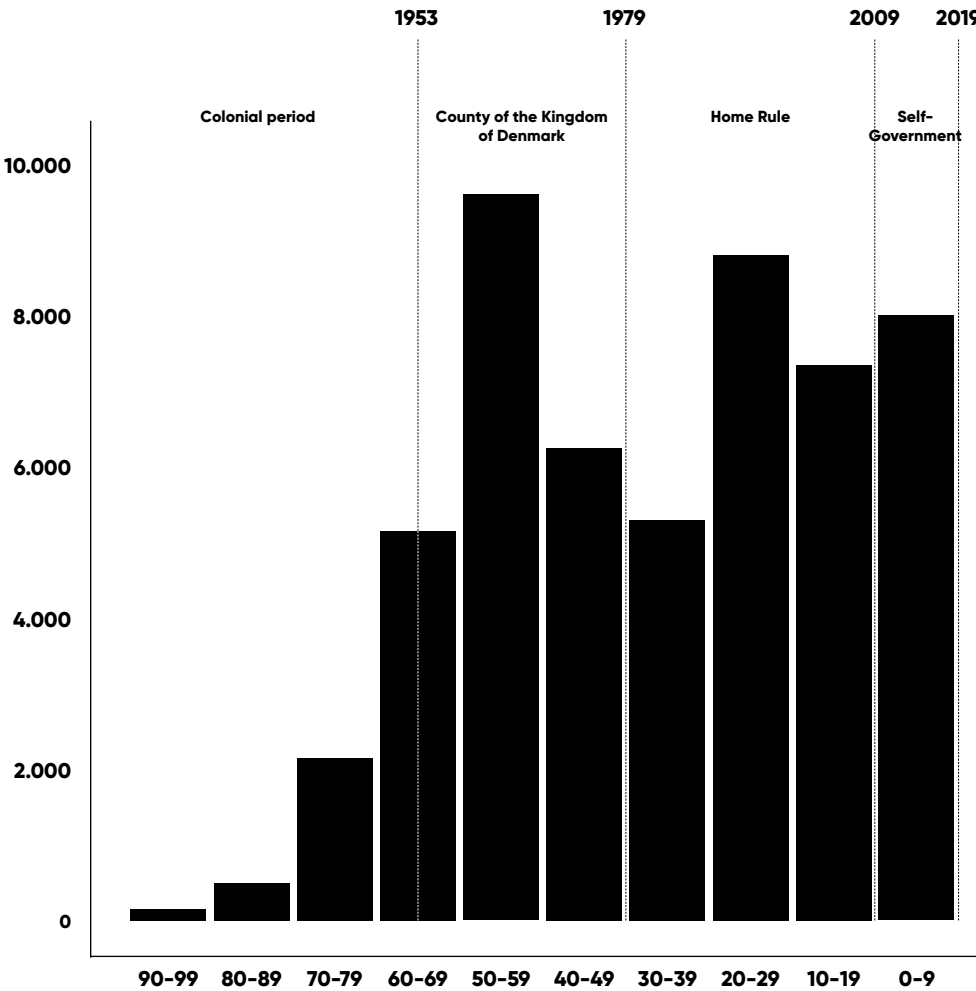
As the primary museum for graphic art, the Greenland National Gallery of Art will manage the collection, registration, research, conservation, communication and developments in the field of art. This will strengthen Greenland’s artistic milieu, bring international art to Greenland and leverage the influence of Greenland’s art and artists in international contexts.

## An attraction

The National Gallery will be built as a remarkable edifice of high architectural quality in Nuuk. The architecture and its location will be an attraction in their own right. The gallery’s exhibitions and activities will take place in the physical structure, but will also extend to Nuuk, the rest of Greenland, the Nordic region, the circumpolar region and global contemporary art milieus through partnerships, outreach programmes and digital connections. In all probability, the Greenland National Gallery of Art will be used in equal measure by tourists and the people of Greenland, both as visitors to the building itself and as users of travelling and digital offerings. Once it has opened, the Greenland National Gallery of Art will have an estimated 36,500 users a year. This number is expected to rise sharply concurrent with the rise of tourism in Greenland.

## Contemporaneousness is a window for reflecting on the national identity

Right now, at one and the same time, there are people living in Greenland who were born when Greenland was a colony, who were born when it was a county of the Kingdom of Denmark, who were born under Home Rule and under Self-Government. In addition, 10% of the population were born outside Greenland. Never before have there been so many contemporaneous, but fundamentally different, ways of seeing the world as there are in Greenland right now. This historical window will be open for the next fifteen or twenty years – a window in which it will be possible to see and explore, through living eyes and hands, the variety of languages, attitudes, dreams, interpretations and viewpoints which together constitute the identity of the people of Greenland.

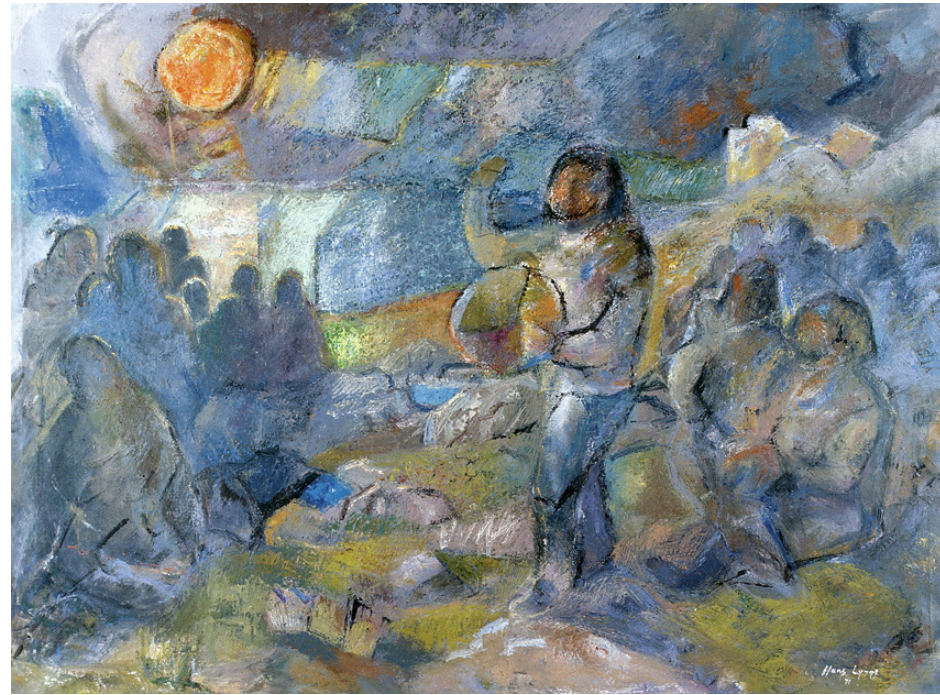


Contemporaneousness. Population broken down by age in 2019, seen in relation to the development of Greenland’s relationship with Denmark.





Jens Kreutzmann: "Two old people who did not want to be separated from their only daughter (to suitors), depart with her," 1858, Greenland National Museum and Archive, Nuuk



Hans Lynge: "Last drum song", 1971



Bolatta Silis-Høegh: Installation, Holms Hus, 2019



# Strategy

The strategy for the Greenland National Gallery of Art is to observe and reflect on the Greenland identity by interacting with the international community. Defining a national identity will be a systematic, compelling process that will result in the National Gallery's collection, research, information and development tasks – both in Greenland and abroad.

## A national gallery of today

Creating a national gallery in today's world is a balancing act. Historically, the national galleries of Europe arose along with the formation of nation states in the wake of the French Revolution and the Napoleonic Wars. Back then, the paradigm shift toward nation states involved the drawing of territorial boundaries to encompass peoples with shared histories and identities. Before the French Revolution, states had been defined by the conquests of the rulers of Europe and were either much bigger than today's nation states – such as the Holy Roman Empire – or somewhat smaller than the city states of modern-day Italy. In a historical context, nation states are a relatively new structure.

Today, the movements in the world have changed. Europe's borders have changed little since World War II. The greatest changes that have occurred have been in the relationships between the European states and their colonies. The post-war period has been marked by comprehensive decolonisation.

From this perspective, the people of Greenland – a nation, globally speaking – have been moving towards independent statehood since 1953. The National Gallery's purpose in this flow is to observe and reflect on the nation's identity according to the conditions and with the diversity which the contemporaneous existence of the different eras in Greenland's history has produced.

The task of the National Gallery is to focus – through curatorial optics – on the identity struggles being experienced by the people of Greenland right now and to infuse these struggles with historical depth by researching and documenting the art history of Greenland.

# Research, collection and conservation

## First national art collection

The Greenland National Gallery of Art will be the first venue in Greenland to host a national art collection. The National Gallery will be given all of the obligations and facilities that will enable it to operate within international art circles.

The Greenland Museum Act defines the framework for Greenland's 21 museums, including the National Museum in Nuuk, which up to now has been the only museum in Greenland with national obligations. The Museum Act charges Greenland's museums with six principal tasks: collection, registration, research, conservation, communication and development.

## Research

The Greenland National Gallery of Art will establish research in the field of art. An overarching art history of Greenland has yet to be written. Fundamental contributions to its art history have been written by Bodil Kaalund and Jørgen Ellegård Trondhjem and published in catalogues for exhibitions of Greenland Art. An overarching

presentation based on the National Gallery's collections will be a foremost task of its research.

From the outset, the National Gallery's research will be disseminated via digital platforms, and the Gallery's multilingual website will particularly assist in establishing Greenland's art history as an interesting field in international contexts.

## Greenland art

Greenland art is a living tradition dating back thousands of years. Particularly in recent times, the tradition has been enhanced by other materials and expressions from both Greenland and abroad. The National Gallery's research will observe and reflect on Greenland works of art with identity as the hallmark, thus assisting in understanding not only Greenland art but also other cultures deriving from non-Western art traditions and movements emerging from European influence.

## The Art of the Inuit Tradition

The deepest roots of Greenland art are found in the Inuit tradition. Inuit art is a common tradition throughout the circumpolar

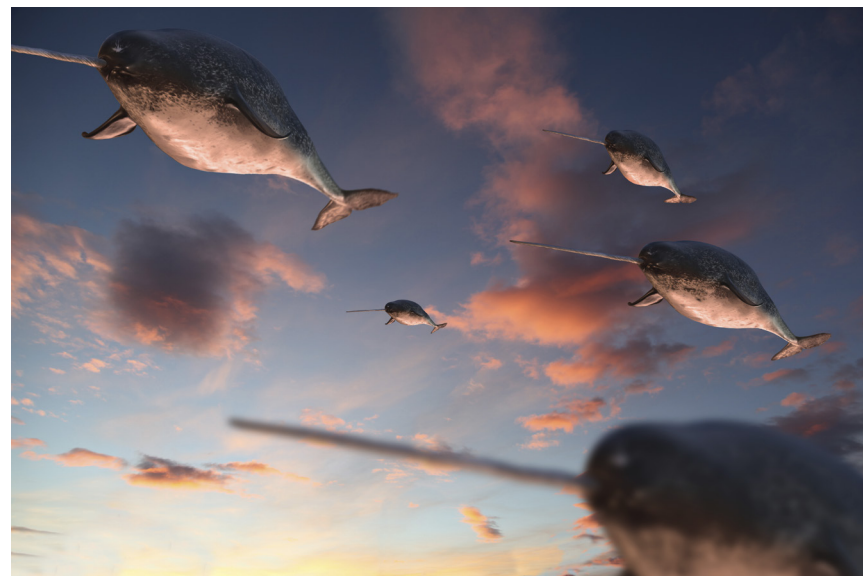




Anne-Birthe Hove: "Umiak", 1989, the National Gallery of Denmark



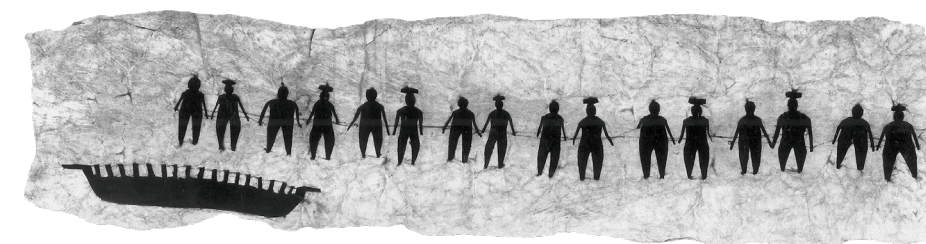
Gukki Nuka: "Kaalaraalaaq vase", 2009, Nuuk Art Museum



Miki Jacobsen: "Arctic Unicorns", 2007



Hans Lynge: "Raven painting a great northern loon", 1983



Strip of seal intestine embroidered with figures, 8 human couples and a umiak in dehaired sealskin, collected during the Umiak Expedition of 1884–1885 in East Greenland, National Museum of Denmark, Copenhagen



Walrus tusk with Inuit prey carved in relief, acquired by Knud Rasmussen in 1925 from Inuit near the Bering Strait, National Museum of Denmark, Copenhagen



Pia Arke: "Untitled", year unknown, Nuuk Art Museum



region, where Inuit peoples were nomadic hunters and gatherers for thousands of years. The first evidence of artistic expression in Greenland is from the Saqqaq culture, 2300 BCE, but the tradition is still alive today.

The art of the Inuit tradition originates from a way of life that bases its existence on nature, the weather and the prey. Art is a graphic depiction of spiritual concepts and the essence of life itself – of élan vital. In the Inuit tradition, art is integral to the belief system and the hunter’s way of life. Due to the scarcity of materials and because everything has to be transported when the Inuit migrate with their prey, the world of imagery is expressed in a small format on implements, tools and cultic objects.

In the Inuit tradition’s cosmology, everything is alive – people and animals, but also stones, whirlpools and pieces of wood. A universal magical force – Sila – is life-giving and ubiquitous. The word ‘Sila’ means the universe, the intellect and the weather. The source of human sustenance – the prey – are souls that must be appeased. The prey must preferably be caught using beautifully carved implements. Even throat pegs (inserted into the oesophagus of a dead seal so that

air in the lungs can keep it afloat alongside the kayak) are embellished with a magical mask. The kayak, the anorak, and women’s topknots are adorned with amulets. Some of them are works of art with magical content. Art is the aesthetic practice of life, and the individualistic artist is virtually non-existent in the art of the Inuit tradition.

### **The European concept of art**

In Europe, the history of art is a continuous story of emerging styles. It is based on innovative leaps of development, with Grecian antiquity as the definitive point of departure. Like the art of the Inuit tradition, European art is closely linked to belief systems and living conditions. The primary function of art in the vast majority of the Western art-history traditions is to represent and communicate the values of the Christian belief system, of religious and secular power structures, and subsequently of the emerging bourgeoisie and middle class as well. As a natural consequence of monotheism, European art is influenced up to our modern era by the notion of how the divine as a creative force works through the individual. Concurrent with modernism’s rejection of the divine and the emergence of sciences that perceive the person as a political, sociological and psychological being, the concept of art has changed. The creative force is now linked to the individualistic artist,

and modern works of art express the artist’s personality or message. The modern European concept of art celebrates innovation and relevance, specific places and times.

### **European influence**

Hans Egede began his missionary work on the west coast of Greenland in 1721, but the east coast was not colonised until 1894. This resulted in widely varying influences on Greenland art during this period. In general, European influence gradually supplements the art of the Inuit tradition, initially with new materials and the genres of art associated with them. In the mid-1800s, the graphic arts including drawing and painting flourished in Greenland. Later – after World War II – when Greenland society was opened up to international cooperation, Western genres such performance art and political art also emerged on the Greenland art scene. In a globalised world, contemporaneous Greenland artists steeped in the Inuit tradition have pursued their art in contemporary international art milieus in the same way as their Danish, French and American counterparts, for example. In current contemporary Greenland art, there is renewed interest in the Inuit tradition across the countries of the circumpolar region.

## **Collection**

The National Gallery will collect, register and conserve Greenland art in its entirety. This means that the sphere of collected art will encompass works from the Inuit tradition and modern genres such as graphic, pictorial and performance art that have been incorporated into Greenland’s art history under European influence. In addition, the National Gallery will build up a contextualising collection of circumpolar and international art relating to aspects in the National Gallery’s collection of Greenland art. An archive and library will be established to support research into the National Gallery’s collections.

The four sections of the collection are closely interrelated and can mutually illuminate one another.

- Greenland art before 1900
- Modern art and contemporary art in Greenland
- Circumpolar art contains selected collections of contemporary art from the Arctic regions of Canada, Alaska (USA) and Siberia (Russia) and from the Sámi region spanning northern Scandinavia (Norway, Sweden and Finland).
- International art





Ane Lyngé: Mitaartoq mask, collected in Kangatsiaq in the 1950s by ethnologist George Nellesman, Greenland National Museum and Archive, Nuuk



Peter Rosing: "Portrait of East Greenland man with hair ornament", 1926, National Museum of Denmark, Copenhagen



Aage Gitz Johansen: "Ingnerssui", year unknown, Nuuk Art Museum



Bolatta Silis-Høegh: "Severance", 2016



The National Gallery’s collections will be established by means of permanent long-term loans or transfers from existing museums or public collections and through acquisitions or donations from private collectors. At present, multiple donations have been pledged to the collection and dialogue has been entered into concerning transfers and long-term loans.

The Greenland National Museum will transfer or permanently loan works of art to the National Gallery to provide a representative picture of the period from the Saqqaq culture up to the 1950s. Moreover, the National Gallery wants to collaborate with the Greenland National Museum to exhibit watercolours by the hunter Aron of Kangeq in its permanent collection. Aron of Kangeq is called the father of Greenland’s graphic art. In the 1850s and 1860s, he was requested to write down and draw a series of the great Greenland legends as well as depictions of everyday life in Greenland. There are a total of 150 works by Aron of Kangeq in Greenland. Aron’s depictions were of crucial significance for the development of art in Greenland.

The National Gallery will take over outstanding paintings and sculptures by painter Hans Lynge from the Hans Lynge Foundation.

Works from the Nuuk Art Museum and the archive of the School of Art in Nuuk will also be included in the collection.

A number of private collections large and small from all over the world with works in wood, bone, embroidery and needlework have also promised to donate or transfer works to the National Gallery.

### Conservation

The National Gallery will be tasked with overarching responsibility for conserving the graphic art heritage of Greenland. The National Gallery’s collection will be made accessible and safeguarded for posterity in appropriate storage facilities with a small art conservation workshop. Major conservation tasks will be carried out in cooperation with related institutions, particularly the Greenland National Museum. In addition to basic conservation tasks, storage and restoration, the National Gallery’s conservation efforts will also contribute to the museum’s art-history knowledge through technical examinations and to the museum’s communication efforts through open workshop events and small exhibitions on the conservation of the special materials and techniques which characterise Greenland art.

# Communication and development

The National Gallery’s strategy for communication and development is two-tiered:

- national activities
- international activities

### National activities

At the national level, the National Gallery will facilitate compelling, creative processes together with the entire population of Greenland.

The National Gallery aims to involve every single member of Greenland society.

National activities are grouped under two headings:

- digital connections
- outreach programme

The purpose of digital connections and the outreach programme is to ensure that the National Gallery spans across and involves as many people as possible in efforts to observe and reflect on the national

identity. In addition, the activities aim to ensure that the National Gallery is continuously learning from and sharing with its users.

### Digital connections

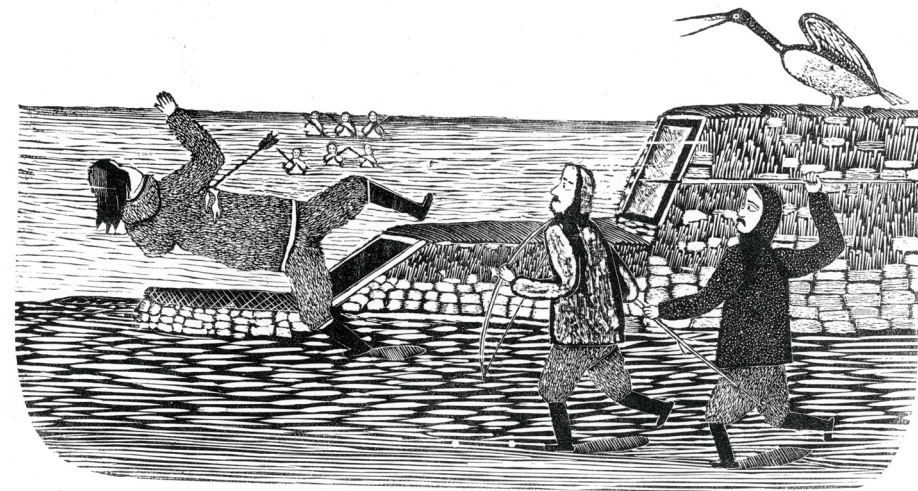
Digital connections are the virtual lines connecting the National Gallery’s collection and knowledge with learning environments throughout Greenland, the circumpolar area, Northern Europe and Denmark. Specific examples of digital connections:

- real-time video conversations between visitors, artists or employees of the National Gallery and visitors or artists elsewhere;
- e-resources made available on the National Gallery’s website. E-resources include educational activities, high-resolution image files of the National Gallery’s works and TED-like talks on the National Gallery’s collections, exhibitions and research.

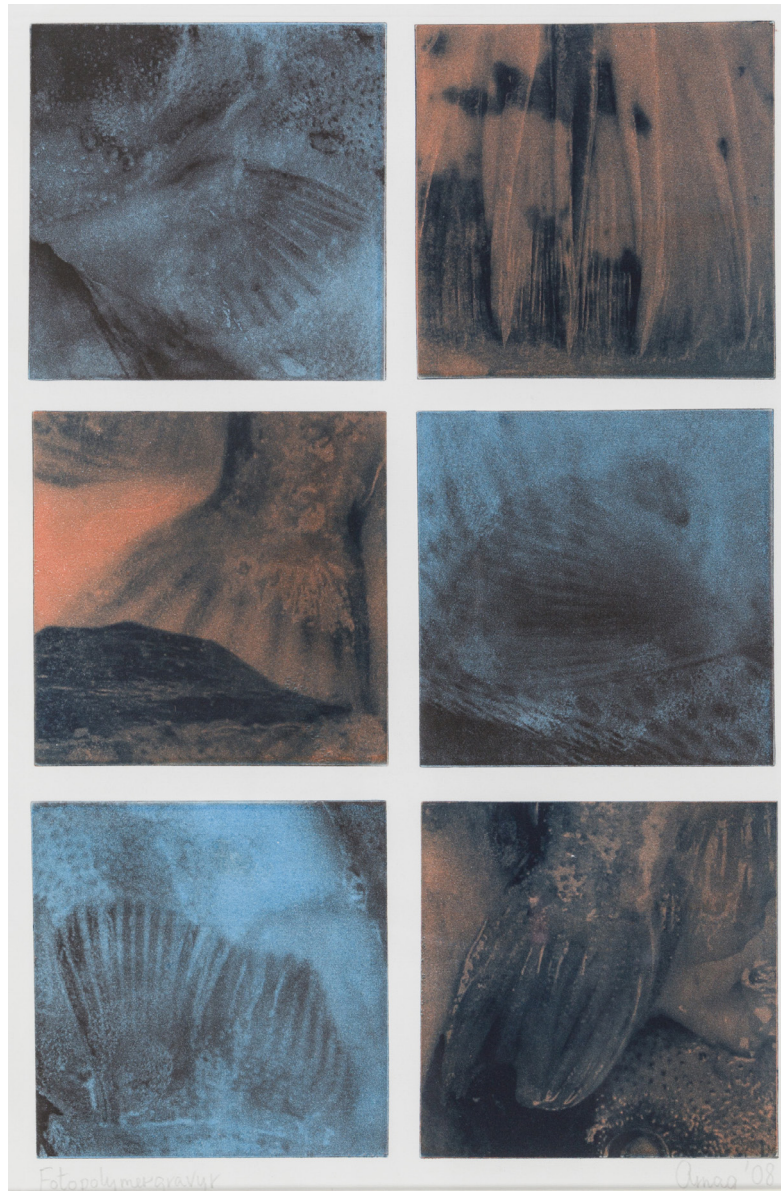




Jessie Kleemann, performance, 2005



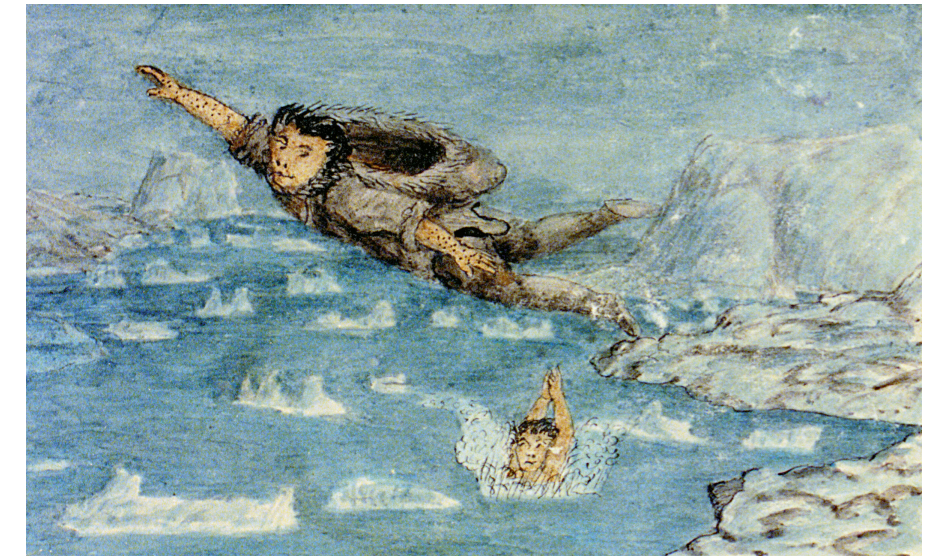
Aron of Kangeq: "The old people killing Qaasuk", mid-1800s



Arnannguaq Høegh: "Untitled", 2008, Nuuk Art Museum



Aka Høegh: "Arnaq", 2010



Aron: "Bag monster", 1867, Greenland National Museum, Nuuk



Hans Lynge: "Naja (Legend of the creation of the sun and the moon)", 1966



**Outreach programme**

The outreach programme features physical, travelling activities which actively engage with the people of Greenland in defining a national identity through communal creative processes.

Specific examples of outreach activities:

- Travelling exhibitions bringing small, specific exhibitions out to Greenland’s towns and settlements. The travelling exhibitions build on lessons learnt from Sweden and Norway, where travelling exhibitions have been created for more than 50 years (in Sweden from 1965 to 2017, and in Norway since 1953). The National Gallery’s travelling exhibitions will be staffed by an artist who facilitates workshops based on the exhibition. The results of the involvement activities will be brought back to the National Gallery as qualitative data for the Gallery’s research into communication and as artistic expressions for ‘Folk Exhibitions’ in the National Gallery’s building in Nuuk.

- Folk Exhibitions will be pop-up events at the National Gallery in Nuuk presenting current styles, attitudes, dreams, interpretations and viewpoints that are given a voice through artistic activities in Greenland society. The Folk Exhibitions will arise from the travelling exhibitions and express the wide diversity of perceptions among the people of Greenland.
- User-to-user activities in Nuuk. The National Gallery’s physical locality invites residents of Nuuk to create and share activities with other users. These are offered to the town’s children and young people, but all other communities with the desire to promote or create artistic activities are welcome. The activities are sources of energy and creativity for the National Gallery and engage all other Gallery visitors in new activities.

**International activities**

At the international level, the Greenland National Gallery of Art will be a co-creator of an international artistic milieu in Nuuk. This will

position the people of Greenland as a collaboration partner of equal status and rank within global art milieus.

The founding of a National Gallery for Greenland will help alter the world’s perception of Greenland and boost the nation’s international cooperation. Greenland is a strong international partner in the fields of glaciology and geology. A National Gallery will pave the way for international cooperation in the field of art as well. The National Gallery will make it possible for other national galleries and museums to borrow well-documented works of Greenland art that will raise awareness of Greenland in artistic contexts all over the world. Similarly, the National Gallery will arrange to bring international art to Greenland. A series of partnerships with circumpolar regions and Nordic countries will ensure that important contemporaneous exhibitions from all over the world are displayed in Greenland.

The discussion that will engage the National Gallery on the international contemporaneous art scene is characterised by an international concept of art that is undergoing intense transformation. New art centres have emerged around the world in recent years. This infuses new dynamism into discussions of what art is and should be in

a world marked by globalisation, shifting power structures, migration, climate challenges and post-colonial identity. By virtue of its activities, the Greenland National Gallery of Art will contribute qualified angles to these discussions in the form of exhibitions, dissemination of research results and lessons learnt from engaging the general public in observing and reflecting on their national identity.

The international activities are:

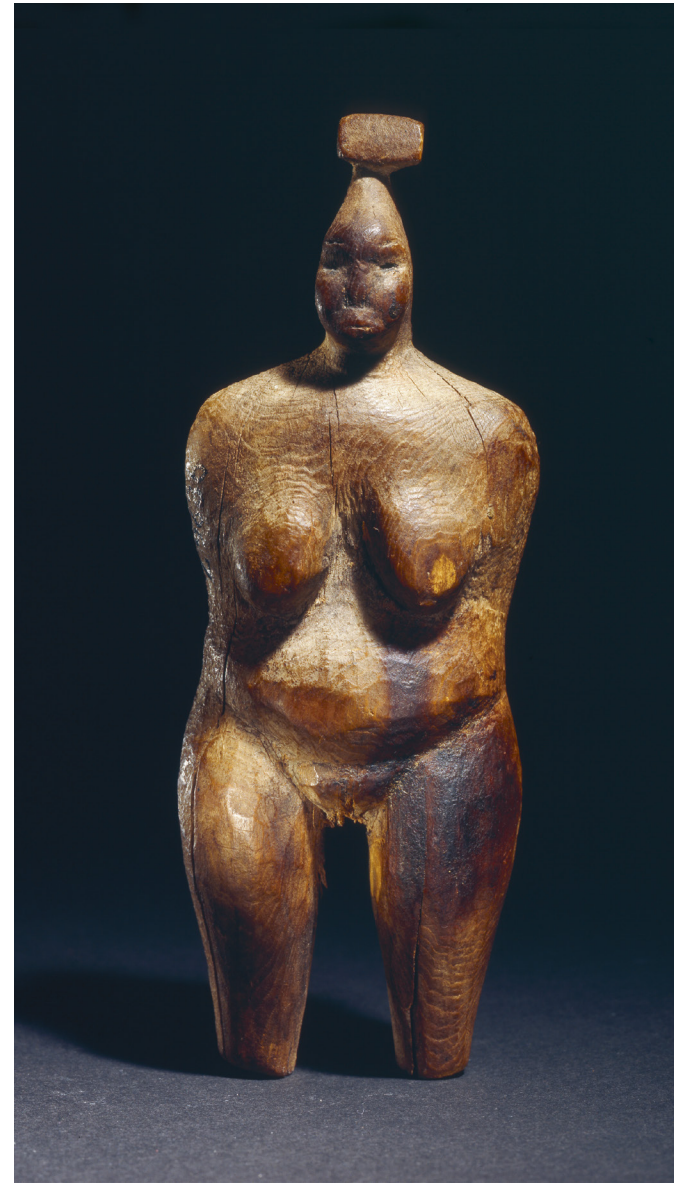
- partnerships
- residency programme for international artists
- inter-institutional curatorial programme in Nuuk

**Partnerships**

Through strategic partnerships with circumpolar and Nordic museums respectively, the Greenland National Gallery will generate synergies in two areas:

In a circumpolar context, it is important to share knowledge and works of art in order to put Greenland art into a historical and geopolitical perspective. By unifying the museums’ circumpolar





Woman figure, collected in 1928 in East Greenland, National Museum of Denmark, Copenhagen



Hans Lynge: "Madonna of Paatusoq", 1967



Aage Gitz Johansen: "The Eskimo Dies", 1958, Nuuk Art Museum



Bolatta Silis-Høegh: "Dance", 2018



resources – knowledge, collections and finances – it will also be possible to co-create exhibitions of Arctic art of such high calibre that it will be relevant to exhibit these at national galleries all over the world, spreading an awareness of the aesthetics, traditions, forms and history embodied within the Arctic regions.

Important partners will be the Inuit Art Centre in Winnipeg, Canada, the Smithsonian in Washington DC; Nordnorsk Kunstmuseum in Tromsø, Norway; Sámi Centre for Contemporary Art in Karasjok, Norway; and Siida – the National Museum of the Finnish Sámi – in Inari, Finland.

Establishing partnerships with Nordic art galleries will make it possible to present high-calibre international exhibitions at the Greenland National Gallery of Art. A positive outcome of the Nordic partnerships will be the establishment of a network of international museums, thus paving the way for sharing exhibitions and knowledge.

**Residency programme for international artists**

An international residency programme will create a flow of exciting artists from all over the world. This will strengthen the National

Gallery’s international networks and heighten its international profile. The residency programme will, not least, challenge and inspire Greenland’s art milieu within the framework of an inter-institutional curatorial programme.

**Inter-institutional curatorial programme**

An inter-institutional curatorial programme will be closely associated with the international residency programme. An international artist will be offered a residency programme to exhibit his/her works at the National Gallery and, in addition, will take part in multiple curatorial activities in Nuuk in cooperation with Kimik (Greenland’s association of artists), the School of Art in Nuuk and the University of Greenland. The activities can be master classes, artist talks, artist workshops, studio visits, co-creations, etc., depending on what is relevant to the individual artist’s practice. The curatorial programme will contribute towards the creation of a meeting place in Nuuk where artists and connoisseurs of art will come to see exhibitions and experience or take part in artistic activities. This will enhance the high calibre of Greenland’s art milieu and the National Gallery’s communication profile.

# Users of the National Gallery

**National users**

The Greenland National Gallery of Art will be established as a communal venue for the general public right away. Its free admission policy will welcome the people of Greenland with a clear agenda of inviting the entire population to reflect on their national identity. The National Gallery will give each individual a voice in this identity and render it visible under the auspices of the National Gallery. This is why involvement and communication will be integrated into all the activities at the National Gallery. As the population of Greenland is 55,877, reaching every individual is within the realm of possibility.

The number of national users is estimated at 21,500 a year. This figure is calculated as follows: The primary museum of cultural history, the Greenland National Museum in Nuuk, has more than 12,500 visitors a year. They come from both Greenland and abroad. In addition to its curatorial offerings, the National Gallery will provide outreach and engaging initiatives for the population. In addition, its unique architecture, a sculpture park and modern facilities will make the National Gallery an excursion destination in Nuuk. In the light of this, it is estimated that the National Gallery will attract 12,500 national visitors a year, i.e. in-person visitors at the gallery in Nuuk. To that

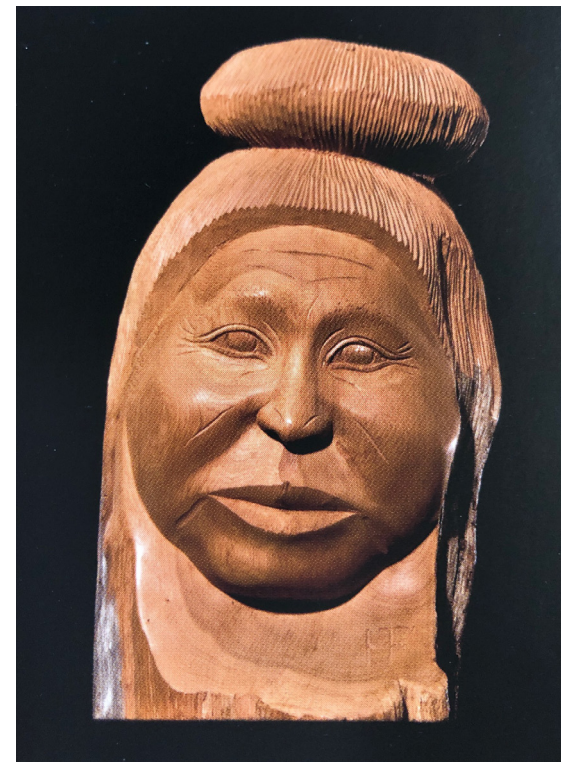
can be added the national users who will make use of the National Gallery’s travelling and digital offerings. The Greenland National Museum’s attendance figures demonstrate a relatively high interest, as they equate to about 23% of the population visiting the museum. This is a high figure in comparison with the same figure for the National Museum of Denmark (6%). If 23% of the population outside of Nuuk were to use the National Gallery’s travelling and digital offerings, this would equate to 9,000 visitors.

That makes 12,500 in-person users and 9,000 users of travelling or digital offerings, giving a total of 21,500 national users.





Israil Gormansen: "The Reindeer Hunt", painted in the first half of the 19th century, National Museum of Denmark, Copenhagen



Hans Jakob Frederiksen: Bust of a woman, 1960s, Foundation for the Establishment of a Greenland National Gallery of Art



Inuk Silis Høegh: "Kunuk", 2004, Nuuk Art Museum



Pia Arke: "The Shaman", 1980s, Foundation for the Establishment of a Greenland National Gallery of Art



Attendance at the National Museum in Nuuk:

Number of visitors	2012	2018
Children	2,075	3,909
Adults	10,794	8,433
Total	12,865	12,342

*The number of visitors at the National Museum equates to 23% of the population. In Denmark, the equivalent of 6% of the population visited the National Museum in 2017. In 2015, when admission was free, the figure was 10.5%. The National Museum of Greenland offers free admission in winter and free admission on Sundays in summer. Otherwise the admission fee is DKK 30.*

International users

Greenland’s tourism industry is growing. The total number of paid bed-nights at accommodation venues was around 75,000 in 2005–2015, but from 2015, the numbers rose sharply to more than 100,000 bed nights in 2017 and 2018.

This is related to focused efforts to develop Greenland’s tourism market. Greenland’s tourism statistics are computed jointly by Statistics Greenland and Visit Greenland. The cooperation has surveyed the tourism segments in Greenland and established an ongoing production of statistics to support the many initiatives targeting natural and cultural experiences in Greenland.

The Greenland National Gallery of Art will be an architectural landmark and a national art institution in Nuuk, and thus a primary tourist attraction.

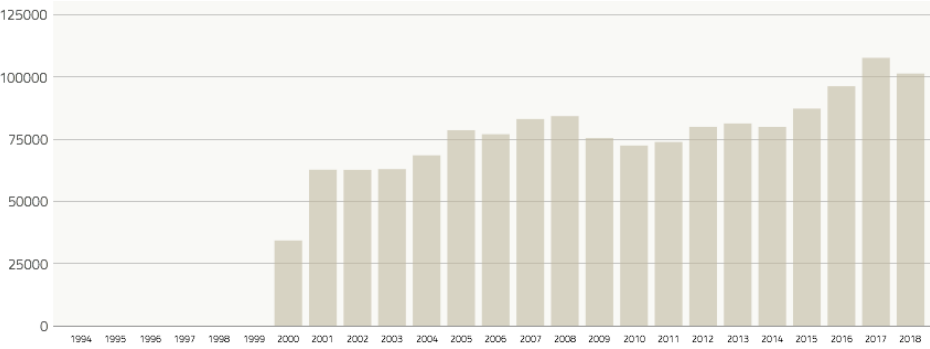


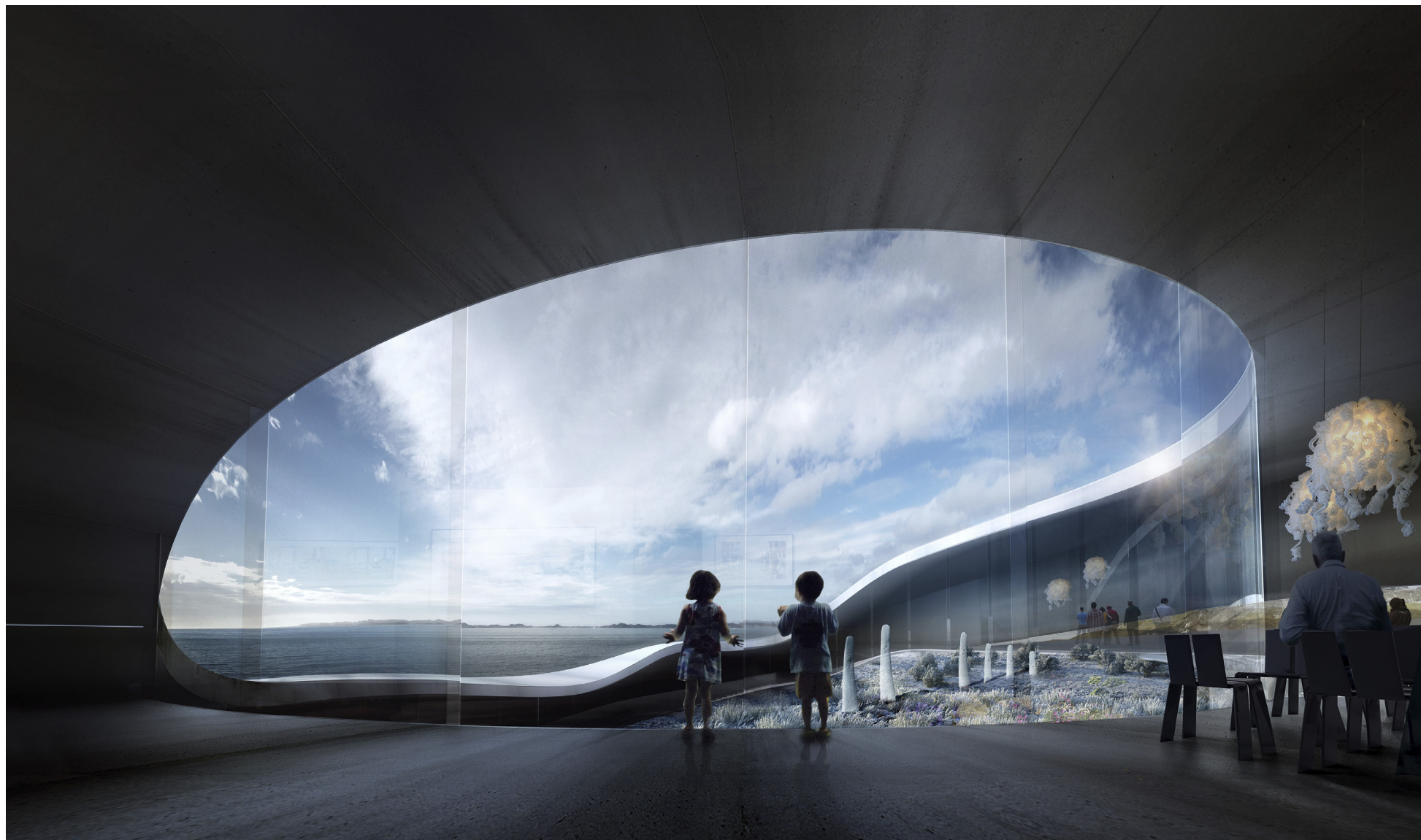
Figure 1 shows the number of paid bed-nights at accommodation venues per year.

As there is only one other national museum institution in Greenland, the basis for comparison is inadequate. Yet a study of attendance figures in Denmark for museums with national tasks – e.g., Christiansborg Palace, the National Museum, the Museum of Design and the National Gallery of Denmark – generally shows that at least half of the visitors come from abroad.

According to the characteristics of the tourist segments in Greenland’s tourism statistics, 58% of the tourists visiting Greenland would consider a visit to the National Gallery a relevant activity. This concerns categories of tourists deemed connoisseurs of culture, sightseers, experience-seekers, ethnophiles and globetrotters –

comprising a total of 59,000 visitors. If you then consider the number of these tourists who visit Nuuk, the figure is 15,000. This number will increase over time, however, not only because the total number of tourists in Greenland is rising, but also because Nuuk is becoming a more attractive destination due to the town’s development. This would include the construction of the National Gallery, but also a new airport, new urban areas, new hotels, restaurants and other facilities for tourists.

Thus, the annual attendance figures for the Greenland National Gallery of Art are estimated at 21,500 national visitors and 15,000 international visitors. This equates to a total of 36,500 visitors annually.



*The inner circular glass facade will provide simple, refined framing for the wild scenery and majestic views in the sculpture park.*

# Architecture

In 2011, the board for the Greenland National Gallery of Art published the results of a limited architectural competition, funded by a grant from the Greenland Home Rule, TELE, NAPA, Inuit Service Company A/S and the Nordic Culture Fund. Five architectural firms submitted their version of a building for the Greenland National Gallery of Art. The competition was won by Bjarke Ingels Group (BIG).

The commission was to design an attractive, welcoming national gallery that is pleasant to visit for everyone. In keeping with the national gallery's strategies for content and communication, the threshold is low, also architecturally.

A simple lift of the facade enables visitors to enter the national gallery through an entrance with views of the sculpture park and the horizon. The foyer provides access to a museum shop, a café and a cloakroom. The foyer also opens out onto the sculpture park, which follows the rolling landscape in an ornamented, terraced progression.

## Building, nature and town

The Greenland National Gallery is designed as a powerful, sculptural shape at an elevated location on coastal bedrock, overlooking Nuuk, with views across the sea to mountains and Godthåb Fjord. The building is laid out as a ring: a circular building 54 metres in diameter. The structural wreath is 10 metres wide and encloses an open sculpture park in the centre. The circle is inscribed into the site's topography, becoming a hybrid creation of the abstract shape and the specific location, as the bedrock surface is reflected in the soft, undulating shape of the roof. The circular architecture refers to a social, collective awareness of Greenland's heritage and identity in the form of round tent rings, igloos and circular stone formations which have been used since the early settlements of the Inuit tradition.

The edifice merges in physical and visual harmony with the dramatic surrounding landscape, in the same way that life in Greenland is predicated on the landscape and the elements. The building's rough exterior will patinate over time and be receptive to algae and salt deposits, reminiscent of the familiar features of glaciers and icebergs. In contrast, the inner circular glass facade will provide simple, refined framing for the wild scenery and majestic views in the sculpture park.



National Gallery users can find shelter in the sculpture park and enjoy the refreshing air and views. The terraced sculpture park is paved with local rocks and planted with local vegetation as a geometric abstraction of the natural landscape.

## Spatial programme and gallery functions

The spatial programme is dispersed through a circular, trilevel loop. The user is immediately drawn into the fundamental concept of the building: free movement. The loop distributes, spreads and unifies exhibitions and events – as required and according to temperament. In this way, the building can serve as a venue for both gatherings and meetings.

An interior ramp along the circular building guides visitors through winding spaces down to the exhibition. Along the way, the ramp and stairway open out onto balconies on both sides of the gallery. One balcony forms an area with views leading to the open library, while the other forms a base for the auditorium that can be used for artist talks,

workshops and other activities in the inter-institutional curatorial programme or for educational activities, informal exhibitions and film screenings in the daily activities of the gallery. At the same time, this level houses the administration, reception, and staff facilities which, like a backbone, interconnect the communication functions. This locates the gallery's staff centrally within the building, putting them in touch with all the facilities. The placement of staff also enhances the opportunity to engage in dialogue and interact with gallery users.

The National Gallery is a single, unified exhibition venue, whose circular shape is divisible into multiple small galleries and facilities. The National Gallery can simultaneously house the collection, special exhibitions, informal exhibitions, as well as analogue and digital workshops for video conversations, the artist-in-residence programme, master classes and user-to-user activities.



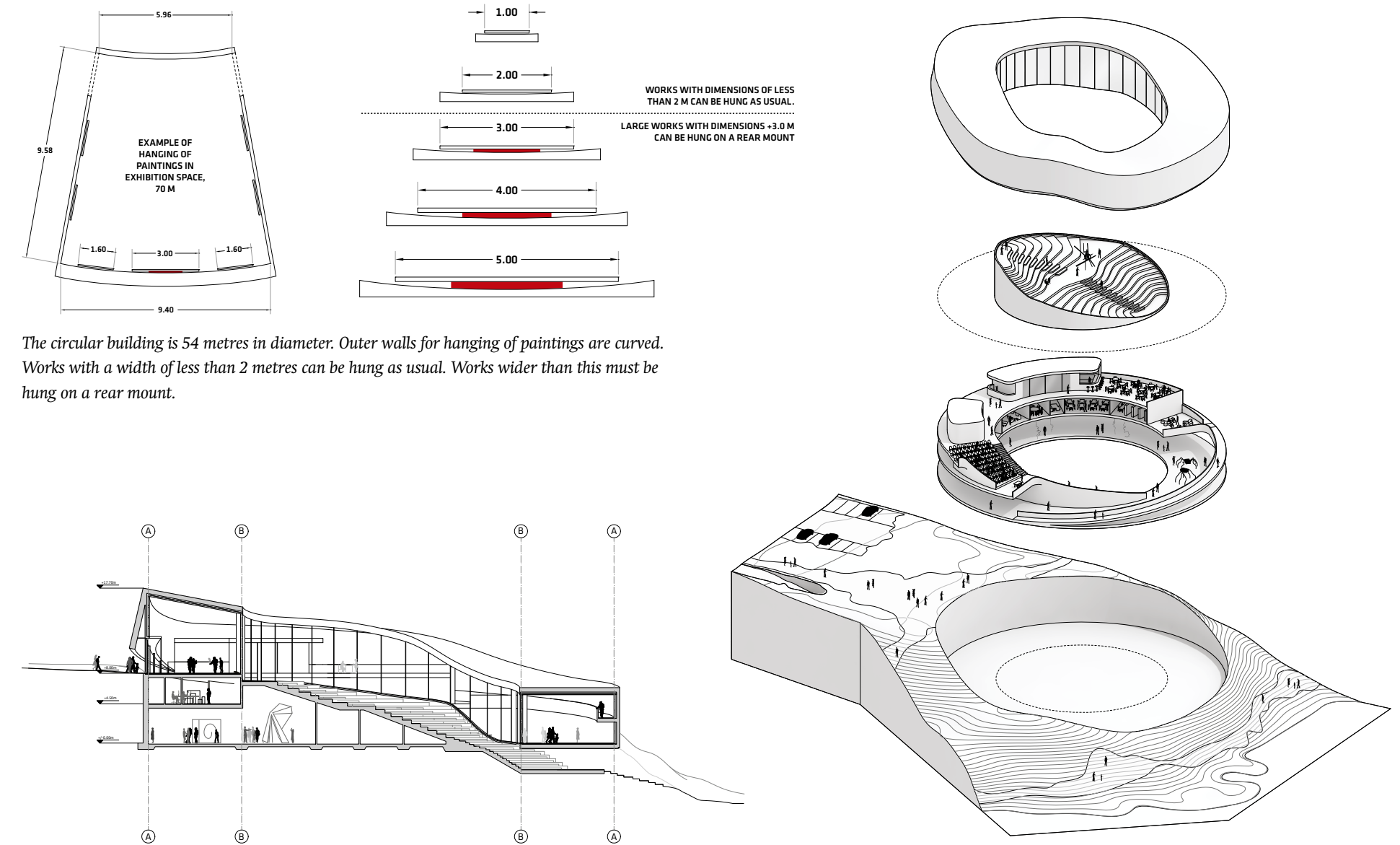
*The National Gallery is designed as a powerful, sculptural shape at an elevated location on coastal bedrock overlooking Nuuk on one side and with views across the sea to mountains and Godthåb Fjord on the other.*







The National Gallery is a combined exhibition venue, whose circular shape is divisible as required into multiple small galleries and facilities.



The circular building is 54 metres in diameter. Outer walls for hanging of paintings are curved. Works with a width of less than 2 metres can be hung as usual. Works wider than this must be hung on a rear mount.

The spatial programme is dispersed through a circular, trilevel loop. The user is immediately drawn into the fundamental concept of the building: free movement. The loop distributes, spreads and unifies exhibitions and events – as required and according to temperament.



# Organisation and operation

The organisation and operating budget was drawn up on the basis of 1,820 gallery opening hours a year, distributed over two seasons:

- Summer, 1 May – 31 October: 50 hours/week, dispersed over 7 days (totalling 1,300 hours)
- Winter, 1 November – 30 April: 20 hours/week, dispersed over 4 days (totalling 520 hours)

## The project organisation and its tasks

The project organisation is made up of two people: an employee with both curatorial and management expertise and an employee with curatorial expertise. The task of the project organisation is to establish the National Gallery.

- Employee with curatorial and management expertise (gallery director in the forthcoming operating organisation): The future director's tasks within the project organisation include establishing partnerships, inter-institutional cooperation and

international networks, as well as hiring staff for the operating organisation and project management of the new national gallery during the construction phase up to the opening.

- Employee with curatorial expertise (assistant curator in the operating organisation): During the project phase, the future assistant curator is tasked with establishing the artistic core of the gallery. This will involve establishing a function for the art history of Greenland by collecting and registering works, including the intake of high-resolution photos for the gallery's subsequent digital communication activities. This will also include setting up an archive and library.

## The operating organisation and its tasks

The gallery's day-to-day organisation will comprise eight permanent full-time employees, as well as a team of gallery assistants whose fluctuating working hours will depend on the season. Many of the employees in the day-to-day organisation will be hired in the year leading up to the official opening.

- Gallery director: Responsible for management, overarching operations, national and international partnerships and cooperation, as well as curatorial and managerial tasks involving exhibitions of international contemporary art, the artist-in-residence programme and the inter-institutional curatorial programme.
- Head of administration: Responsible for finances, payroll and day-to-day operation.
- Assistant curator: Responsible for research, collection and registration of Greenland art, as well as the planning and organisation of exhibitions based on the collection.
- Artistic communicator: Responsible for facilitating creative processes throughout Greenland, user-to-user activities and Folk Exhibitions in Nuuk. A significant portion of the gallery's national communication task will be managed through the involvement programmes.

- Digital communicator: Responsible for running and developing the gallery's digital efforts, including the production of conversations, talks, and teaching materials for the digital platform.
- Caretaker/builder/technician: Responsible for managing the building, IT, telephone system, securing the collection and practical exhibition management.
- Cleaning assistant: Full-time during the summer season and part-time during the winter season.
- Sales and communication assistant: Overall responsibility for the shop and the gallery's communications, particularly targeting international visitors.
- Front-line staff/gallery hosts: Winter season (1 November – 30 April), limited opening hours: two gallery hosts on duty at a time, equating to 1.9 FTEs. Summer season (1 May – 31 October): two or three gallery hosts on duty at a time, equating to 3.4 FTEs. Total: 5.3 FTEs.



# Background to the Greenland National Gallery of Art

In 2004, a group of graphic artists were behind an initiative to appoint a committee whose purpose was to establish an art museum in Greenland. The graphic artists were Aka Høegh, Bodil Kaalund, Anne-Birthe Hove, Arnannguaq Høegh and Jens Rosing. The committee co-opted Lars Kærulf Møller, Poul Erik Tøjner, Jens Erik Sørensen, Jesper Knudsen and Christian Gether as curatorial advisers.

The following year, 2005, a praesidium for the art museum was appointed with Josef Motzfeldt as chairman and Prime Minister Hans Enoksen as its patron.

In 2007, an actual board was appointed for the Greenland Art Museum; the town of Nuuk allocated a site for the art museum in its urban development plan; and the project was included in the Greenland Government's finance bill as a three-year appropriation of DKK 200,000 a year, to promote the project.

In 2009, the foundation changed its name to the Greenland National Gallery of Art. The board members were Josef Motzfeldt, Aka Høegh, Bodil Kaalund, Anne-Birthe Hove, Asii Chemnitz Narup, Peter Schultz and Bjørn Nørgaard.

On 23 August 2010, the board sponsored a limited project competition involving six preselected Nordic architectural firms from Greenland, Denmark, Norway, Sweden, Finland and Iceland. The architectural firm from Iceland did not submit a proposal. Out of the five competition proposals submitted, Bjarke Ingels Group (BIG) won the competition.

The board for the National Gallery entered into discussions with the Home Rule government (introduced in 2009) and Kommuneqarfik Sermersooq (Nuuk) concerning a pledge of future operating funds for the project. In 2016, the Greenland Government pledged annual operating support going forward, once construction was completed, and Kommuneqarfik Sermersooq made the same pledge in 2017.

In 2018, DKK 2 million was earmarked in the Finance Bill for the board's efforts to promote the realisation of the project.

In 2019, this prospectus was drawn up for the purpose of raising funds for the National Gallery.



Anne-Birthe Hove: "Night owls", 2001, Nuuk Art Museum



# Appendix 1: Construction budget for a Greenland National Gallery of Art

## Total construction budget, construction costs

Construction costs	
Builder/tradesperson/technician expenses	DKK 135,252,909.00
Construction site, scaffolding, including operation	DKK 13,320,232.72
Winter precautions	DKK 3,000,000.00
Construction costs, subtotal	DKK 151,573,141.72
Risk, 10%	DKK 15,157,314.17
Construction costs, grand total	DKK 166,730,455.89

## Combined construction costs, other expenses

Other expenses	
Feasibility studies	DKK 3,000,000.00
Design engineering: BIG, architects + engineers	DKK 25.000.000,00
Building management	DKK 10,000,000.00
Consultants’ fees and insurance cover	DKK 2,500,000.00
Connection charges	DKK 500,000.00
Other expenses, total	DKK 41,000,000
Combined construction budget, grand total, exclusive of VAT	DKK 207,730,455.89



# Appendix 2: Operating budget for a Greenland National Gallery of Art

## Income

The operating budget of the National Gallery is secured through appropriations from the Greenland Government and Kommuneqarfik Sermersooq. The 2020 Finance Bill authorises the government to serve as client/developer of a fully-funded construction project for the building of the Greenland National Gallery of Art in Nuuk and to grant operating subsidy for this after construction (purpose account: 40.95 Art). Kommuneqarfik Sermersooq has similarly given a written commitment for an annual appropriation equating to the operating subsidy to be received by the Greenland National Gallery of Art from the Greenland Government.

In addition to operating subsidy from the Greenland Government and Nuuk Municipality, the Greenland National Gallery of Art will generate earnings from admission fees. International visitors will pay an admission fee of DKK 70. 15,000 visitors from outside Greenland would generate annual admission earnings of DKK 1,050,000. In natural continuation of the National Gallery’s communication and development strategy, admission will be free for everyone who permanently resides in Greenland.

## Estimated operating budget

	Cost/year
Staff	DKK 4,536,000
Pension, benefits, insurance	DKK 611,100
Administration	DKK 210,000
Management of building and terrain	DKK 848,700
Maintenance of building and terrain	DKK 799,500
Collection and conservation	DKK 500,000
Exhibitions	DKK 300,000
Communication/information	DKK 300,000
<b>Annual costs, total</b>	<b>DKK 8,105,300</b>





Aka Høegh: "Unmuaq", 2014